

MacDonald of Kinlochmoidart's Lament (no 1)

There are settings of this tune in the following manuscript sources:

- **Angus MacKay**'s MS, i, 173-4 (with the title "MacDonald of Kinlochmudeart's Salute");
- **Colin Cameron**'s MS, f.64 (with the title "Macdonald of Kinlochmoidart's Salute");

and in the following published sources:

- **Uilleam Ross**'s *Collection of Pipe Music*, pp. 28-32;
- **C. S. Thomason**'s *Ceol Mor*, pp. 213-5 (with the title "Kinlochmoidart's Salute");
- **David Glen**'s *Ancient Piobaireachd*, pp.197-9 (with the title "Kinlochmoidart's Lament");
- **William Stewart**, *et al.*, eds., *Piobaireachd Society Collection* (first series), v, 2-3 (with the title "Kinlochmoidart's Salute").

Angus MacKay sets the tune as follows:

pipes | drums

Faillt Hagar bheannlochmuidear t. 173

*Mac Donald of Kinlochmudart's Salute. **

The image shows a handwritten musical score on aged paper. At the top, there are two lines of text in cursive: "Faillt Hagar bheannlochmuidear t." followed by the number "173", and "Mac Donald of Kinlochmudart's Salute. *". Below the text are several empty musical staves. The main body of the score consists of six staves of music written in a single system. The music is in treble clef and 2/4 time. It begins with a large "A" and the number "76.". The notation includes various note values, rests, and ornaments. There are several annotations: "Var 1st" above the fourth staff, "Doubtless" above the fifth staff, and "1st time" and "2nd time" below the sixth staff. The piece concludes with a double bar line and a repeat sign.

pipes | drums

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Bar 2nd

Doubling 1st time

2nd time

1st time

2nd time

Dob.

Thema.

1st time

2nd time

Dob.

Thema.

1st time

2nd time

Colin Cameron sets the tune as follows:



and so on. Colin Cameron has a nice little turn in the second last bar of his ground. He plays his siubhal "up" and his taorluath "down." The score is not developed beyond the taorluath doubling and is simply marked "all fine" thereafter.

Uilleam Ross removes a number of the cadences in Angus MacKay's ground, and adds an up-cut siubhal, singling and doubling and a taorluath fosgailte movement singling and doubling which makes the tune a very much bigger affair. This is its first appearance under the "Kinlochmoidart's Lament" title, which was to create problems later on if one also wanted to also have the tune MacKay called "Kinlochmoidart's Lament." Ross sets the piece as follows:

CUMHA FEAR LOCHMUIDART.

KINLOCHMUIDART'S LAMENT.

9. Slow.

1st Var:

Doubling 1st Var:

The musical score is written in treble clef with a 2/4 time signature. It consists of three main sections: a main melody, a first variation, and a doubling of the first variation. The main melody is marked 'Slow.' and consists of 16 measures. The first variation, marked '1st Var:', consists of 16 measures. The doubling variation, marked 'Doubling 1st Var:', consists of 16 measures. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like 'p' and 'f'.

pipes | drums

29

2nd Var:

Doubling 2nd Var:

3rd Var:

V.S.

30

Doubling 3rd Var.

Taorluidh 4th Var.

and so on.

C. S. Thomason gives the Ballindalloch MS, Uilleam Ross's *Collection* and Donald MacKay as his sources (this tune being one which the latter was directly taught by Donald Cameron).

The General largely follows Angus MacKay in the ground and Uilleam Ross thereafter: his score adds nothing significant to the interpretational possibilities of the tune and it is not reproduced here.

David Glen's setting is typographically and musically probably the best of the scores from a practical playing point of view. He gives the tune, from the playing of Keith Cameron, youngest son of Donald Cameron, as follows:

KINLOCH-MOIDART'S LAMENT.

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CUMHA FIR CHEANN-LOCH-MÙIDEART.

Ùrlar.

8/3.

Var. 1st

Doubling of Var. 1st

Var. 2nd

As played by the late Keith M. Cameron. (Son of Donald Cameron.)

Doubling of Var. 2nd

Two staves of musical notation for the 'Doubling of Var. 2nd'. The notation consists of eighth and sixteenth notes with stems, typical of a pipe and drum score. The first staff begins with a treble clef and a key signature of one flat.

Var. 3rd

Two staves of musical notation for 'Var. 3rd'. This section is characterized by frequent triplets, indicated by a '3' below groups of notes. The notation includes eighth and sixteenth notes with stems.

Doubling of Var. 3rd

Two staves of musical notation for the 'Doubling of Var. 3rd'. This section continues the triplet-based melody from the previous section, with multiple staves of music.

Var. 4th Taor-luath.

One staff of musical notation for 'Var. 4th Taor-luath'. The notation features a mix of eighth and sixteenth notes with stems, typical of a pipe and drum score.



Doubling of Var. 4th Dùblachadh an Taor-luath.



Var. 5th Crùn-luath.

Repeat Ùrlar.



Doubling of 5th Dùblachadh a Chrùn-luath.



Repeat Ùrlar.

William Stewart's setting took an interesting line. In his notes he said "This tune is given in Ross's Collection under the name of 'Kinlochmoidart's Lament.' This, however, is an error, as the Lament, which appears in A. MacKay's unpublished MS, is a different tune. A. Cameron says that this tune is the Salute.

Ross's version contains two more variations than the setting given here, viz. :- a 2nd *Siubhal* and doubling and a tripling variation and doubling (like the 2nd *Siubhal* in MacLeod of Colbecks' Lament).

The only difference between the 1st and 2nd *Siubhal* is that in the 2nd *Siubhal* the rest is not on the low A but on the 2nd note. These two variations are not played by A Cameron or by any of the leading pipers." (Editorial Notes, p.iv). Stewart restored the tune to Angus MacKay's original dimensions and set it as follows:

Faillte Fir Cheann Loch Muideart

(Kinlochmoidart's Salute).

Urlar.

The Urlar section consists of four staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various note values and rests. The second staff continues the melody with some repeat signs. The third and fourth staves complete the Urlar section.

Siubhal.

The Siubhal section consists of three staves of music. It continues the melodic line from the previous section. The first staff starts with a treble clef and a common time signature. The second and third staves complete the Siubhal section.

Dùblachadh.

The Dùblachadh section consists of three staves of music. It features a more complex, rhythmic pattern with many sixteenth notes. The first staff starts with a treble clef and a common time signature. The second and third staves complete the Dùblachadh section.

Taor-luath breabach.

Dùblachadh.

Crin-luath breabach.

Dùblachadh.

The image displays a page of musical notation for a pipe and drum tune. It is organized into four main sections, each with a title and a corresponding musical score. The first section is 'Taor-luath breabach', followed by its 'Dùblachadh' (double). The second section is 'Crin-luath breabach', followed by its 'Dùblachadh'. Each section consists of two staves of music, with the first staff typically containing the melody and the second staff containing the accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings.

Commentary:

The tune nowadays known as "MacDonald of Kinlochmoidart's Lament (no.1)" appeared for the first time under this title in volume six of *The Piobaireachd Society Collection* (second

series) edited by Archibald Campbell. Hitherto it had usually been called "MacDonald of Kinlochmoidart's Salute," usefully distinguishing it from the closely related "Kinlochmoidart's Lament," as we see in Angus MacKay and C. S. Thomason. In electing to follow Uilleam Ross and David Glen's usage here, Campbell claimed the support of Sandy Cameron the younger with whom he had studied for several weeks, saying "According to Alexander Cameron the tune is a lament and should be played as such." (*PS* vi, 189). The disadvantage of this was that it meant passing on into the tradition two different tunes with essentially the same title.

It is interesting that William Stewart should cite Sandy Cameron in support of an apparently opposite conclusion, as we note above.

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